

FINE ARTS AUCTION

The Fine Arts Auction will be held at 8:30 p.m. on Friday, November 11 in the S.F.A.A. Gallery at 800 Chestnut.

Paintings, sculpture, prints and drawings by artist members will be auctioned by **Tro Harper**. The works may be viewed on Thursday, November 10 from 1 - 4, 7 - 10 and on Friday, November 11 from 1 - 4 and 8 - 8:30.

The Women's Auxiliary will hold a dinner before the event in the School cafeteria. Mrs. William Kent III is general chairman, Mrs. Lloyd Lincoln decorations, Mrs. Joseph Cuneo, dinner and Mrs. Ettore Firenze, publicity.

Invitations to all members have been mailed out and admittance is by reservation only.

Committee from the Artists' Council for the Auction is: **Nell Sinton**, chairman; **Nancy Genn** and **Julius Wasserstein**.

ARTISTS' COUNCIL

Discussion at the October Artists' Council meeting centered on two questions; first, whether to continue to participate in the San Francisco Art Festival in the manner established this year; and second, what plans to make for future non-juried membership exhibitions. The Council decided, on motion by **John Ihle**, to participate in next year's Festival provided that installation and lighting be improved and that adequate space be guaranteed well in advance of the exhibition. The problem of the non-juried artist members' exhibition commonly held in one of the local museums was discussed. The artist membership is too large at present to be accommodated in any but the M.H. de Young Memorial Museum. This museum is able to provide exhibition time only about once every three years at present. The Council decided, on motion by **John Ihle**, to have a triennial non-juried artist members' exhibition at the De Young and that continuing efforts be made to find ways of having an annual members' show. The Art Bank Administrator called attention to the fact that work by each artist member in the Art Bank is shown at least once each year in the SFAA Gallery.

The Annuals Committee reported that the jury for the 1961 All Painting Media Annual would be composed of **Alfred Frankenstein**, **Angelo Ippolito** and **Julius Wasserstein**, with **David Simpson** and **James Newman** as alternates and **Tony De Lap** as monitor. Prize money totals \$1700.

ART BANK REPORT

Sculpture by **McIntyre**, **Morris**, **Hellyer**, **Benvenuto**, **Reynolds**, **Nicoloff** and **Tolerton** was lent to the Eric Locke Gallery for the gallery's third annual sculpture show.

Paintings by **Armer**, **Ball**, **Barletta**, **Fuller**, **Hofmeister**, **Lagorio**, **Nakano**, **Ruberstein**, **Louis Siegriest**; and sculpture by **Lawler**, **Tolerton** and **Van Kleeck**, was lent to the U.C. College of Architecture in Berkeley for exhibition there October 15 - 21.

Addition to Art Bank report shown in the SFAA Gallery were works by **Wessels**, **Lundy Siegriest**, **Staven**, **Reichman**, **Triam**, **Breger**, **D. Brown**, **T. Kirby**, **Conroy**, **Anderson**, **Washington**, **Ng**, **Grant** and **Nicoloff**.

Michel Tapie was the main visitor during the month. He was looking for new developments in art since his last visit here.

The Art Bank Committee has made the following plan for the year 1960-61. This year will be the last of Rockefeller Foundation support and is one in which every effort must be made to establish policies which can be continued in following years. For this reason the committee recommended to the Council that the catalogue of the Art Bank be published henceforth on a biennial basis, thus reducing yearly cost by one-half. In line with this, the committee suggested that the next issue be in the Spring of 1962, two years after the last one published in January of 1960. This timing of publication of the Art Bank catalogue will work out well with the non-juried members' exhibition schedule for the Spring of 1962 at the M.H. de Young Memorial Museum. A budget for the coming year based upon these proposals was presented. The entire plan was approved by the Artists' Council.

Volunteer Workers - Art Bank: Leola Dixon; Archives: Frances Baldwin.

ARTIST MEMBER NOTES AND NEWS

Richard Diebenkorn has an oil in "Modern Masters in West Coast Collections" at the San Francisco Museum through November 27.

Dorr Bothwell was in a group exhibition at Meltzer Gallery in New York City.

The University of California held a one-man show of works by **Louis Bunce**. Mr. Bunce is a visiting painter in U.C.'s Art Department this fall.

Bryan Wilson had a one-man show at Gumps during the month of October.

The Telegraph Hill Neighborhood Association had a tour of the following members' studios during September: **Seymour Locks**, **Beth Van Hoesen**, **Mark Adams**, **David Kasmire**, **Ralph Du Casse**, **Jay De Feo**, **Wally Hedrick**, **Nell Sinton**, **Gertrude Murphy**. An exhibit at the Association's Center included works by **Eleanor Dickinson**, **Otis Oldfield** and **William Wolff**.

Eleanor Dickinson won honorable mention for her painting in the Butler Institute of American Art 25th Annual Midyear Show. **Elmer Bischoff**, **Richard Diebenkorn**, **David Park** and **Walter Hook** were also represented in the exhibition.

Nathan Oliveira had a one-man show at Alan Gallery in New York City.

Richard Diebenkorn, **William Gaw** and **Elizabeth Voelker** have shows currently at the Palace of the Legion of Honor.

Four drawings by **Hilda Levy** are included in the "Arts of Southern California - VIII Drawing" exhibition at the Long Beach Museum. The exhibition is also scheduled for a national tour. Miss Levy will speak at the Westside Jewish Community Center in Los Angeles on November 29.

Erle Loran was in the Signa Third Exhibition in East Hampton, New York.

Lois Lazarus has a one-man show at the Edward Dean Galleries in San Francisco through November 9.

ART IN THE CAPITOL

by David Simpson

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been ...
— Keats

Having recently returned to the Bay area from two years in Sacramento County, it is perhaps possible to summarize with some accuracy the artistic climate in our State Capitol.

There are a great many people putting brush to canvas in the north state, most of whom, unfortunately, can hardly be taken as seriously as **Gramma Moses**, who, at a hundred, at least knows what she likes.

There are **Ralph Johnson**, **Bill Brown** The Elder, **Paul Wonner** and **Roland Peterson**, all of whom live in Davis, Yolo County — therefore not true Solons — **Mel Ramos**, who is beginning to get his feet on the ground, **Irving Marcus**, who came to Sacramento State College last year, and a very few others. Beyond these painters, the view is rather bleak. There are to be sure, some who have made the breakthrough into Cubism, and still others considering this step. A scattering of others are working in the familiar styles of our day, but have that "only takes three minutes — just heat and eat" look. Sculpture is at a dead stand still.

The Great Summer Event is of course the State Fair, two of which I witnessed — though not that of this year. In the past the Fair exhibit has compared unfavorably with even the Berkeley side-walk show, except that it offers the relief of livestock exhibits, which are alive, and the home canning section, the fruits of which labor look good to eat.

This year the Fair may be better, since two at least of the jurors were of high stature, and out of state. **Sam Hunter** and **Carl Morris**, plus someone named **Reed**, did the honors and may have picked a much different sort of show, in spite of what rumor says about pressures exerted by some who witnessed the procedures. In the past, representatives from the Society of Western Artists had always managed to stack the jury, and gave

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Richard O'Hanlon's bronze sculpture which won a prize in the last SFAA annual was an invited sculpture in the Denver Art Museum 66th Western Annual Exhibition. The Museum has since purchased the work for its permanent collection.

Rolf Eiselin has prints in the Rental Gallery of the San Francisco Museum.

Artist members represented in the California State Fair were: Oil — **Mel Ramos** (non-purchase award), **Richard Nelson**, **John Edwards**, **Richard**, **Jason Shoener**, **David Simpson** (non-purchase award), **Wayne Thiebaud**, **Boyd Allen**, **Robert Bechtle**, **Charles Griffin Fair**, **Teresa Hack**, **Felicia Kaner**, **Irene Koch** and **Hilda Levy**. Watercolor — **Boyd Allen** (non-purchase award), **Nancy Genn**, **Lida Giambastiani** (non-purchase award), **Felicia Kaner**, **Hilda Levy**, **Hank McDonnell**, **Richard Nelson**, **Alexander Nepote**, **N. Eric Oback**, **Mary Parker**, **Roland Peterson** (purchase award) and **Mel Ramos** (purchase award). Sculpture — **Robert Dhaemers**, **Teresa Hack**, **Henri Marie-Rose** and **Igor Medvedev**.

Bob Holdeman has completed his second mural this year, and has been invited to exhibit in the coming 64th Annual American Exhibition, Chicago Art Institute.

Ariel Parkinson has an exhibition at Gumps in the inner gallery during November.

Through November 21, **Louise Cardeiro Boyer** will have a one-man show of paintings and watercolors at the Hidden Village Art Galleries in Monterey.

The Rose Rabow Gallery in S.F. is presenting paintings by **Gordon Onslow-Ford** through November 26.

Represented in the recent "Look at Bay Area Art" at the San Francisco Museum were: **Jeremy Anderson**, **Bruce Conner**, **Art Grant**, **Arthur Holman**, **William Morehouse**, **Richard O'Hanlon**, **Gordon Onslow-Ford**, **Fred Reichman**, **David Simpson**, **Sam Tchakalian**, **Julius Wasserstein** and **James Weeks**.

away the booty with all the grandiose largesse of a state senator handing out dog catcher posts to his cronies back home. This method may be as just as any, but the results were predictable, and took all the fun out of what should have been a game of chance.

There are three or four private galleries in Sacramento, the oldest of which is the Artists Cooperative. The co-op occasionally puts on a reasonable show, and the artists apparently sell as much there as they would anywhere in the state.

There was a small gallery run mostly by students, which has ceased operations now. It resembled the old Six Gallery on Fillmore, but with its hair combed and pants creased.

In addition there are two new galleries, the Midtown, and the Barrios Gallery, operated by **Benny Barrios**, an artist himself. I never went to either of these, but gathered they exhibited work by local teachers.

Aside from the Fair, the two BIG SHOWS of the year are held in the Crocker Art Gallery, housed in the aging Crocker Mansion, located in what would no doubt distress **Madame Crocker** to hear, is now a seedy part of town. The Kingsley annual and the Northern California Artists Incorporated (Sic!), sponsor these exhibits. The Northern Calif. group offers a prize for best frame. There are other prizes for some of the paintings.

The Crocker Museum, as many another small public facility, has a financial problem which limits its activities in many ways, to the immediate locality. Recently a museum membership has been offered, and this may help matters.

One field in which the Crocker finds itself rich, is the field of historical work by California artists. They also have a charming Victorian room, with paintings hung cheek by jaw from floor to ceiling. Included here are two dandy little Brueghels and a spate of romantic paintings which serve as perfect examples of why 19th century romantics became 20th century romantics.

In short, Sacramento still needs time. One of the first things I was told upon my arrival there two years ago was, "Sacramento County is the second largest in the state in population growth" (with a voice choking in price). I wonder if all those new people will help?

C.S.F.A.

John Hultberg, alumnus, had an exhibition of paintings at the Oakland Art Museum.

Former Registrar Jane Kastner, will give free public lectures on "History and Art" at the California Palace of the Legion of Honor each Wednesday during November.

Southern Illinois University recently purchased a work by Edward Dugmore, alumnus.

Juan Sandoval, graduate student, is exhibiting paintings in two-man show with Luis Cervantes, student-ceramist at the Spatsa Gallery October 16 - November 12.

THE VASTY DEEP

by David Simpson

Glendower: I can call spirits from the vasty deep.

Hotspur: Why, so can I, or so can any man; But will they come when you do call for them?

*Shakespeare
King Henry IV*

Whatever the artist tries to summon from the "vasty deep", he usually depends on a vocabulary of color, as well as other elements, to bring his statement to a complete form.

It is strange that almost all the pictorial devices, which became vices in the last century, have been rejected as gratuitous, except that of color.

The Neo-Classic artist spurned a subject matter which didn't have built into it an historical and literal profundity so bottom heavy that only a decent rendering of it was necessary to convince the witless observer the work was deeply meaningful. The Neo-Classic artist also depended on black and white, to clarify, to make graphically obvious, his "profound" subject. Color was relegated to a mere appendage.

Even the later Romantics, having partially rid themselves of the classic myth and the worship of old Rome, still clothed their efforts at great profundity in sombre colors.

To this day, it's striking how many of us believe that having used dark and brooding color we've accomplished a work that is much richer in serious meaning when the actual result is as often as not one of sluggish ponderosity. This may be caused by the feeling that the slow moving murky surfaces are somehow equated with the measured pace of the funeral march and the pitchy blackness of hell. If so, is not this also a gratuitous effect, based on the traditional "meaning" of color? Imagine trying to create a painting, expressive of deeply moving yearnings and insight, limited to a baby blue, pink and lavender palette. Yet this is the very accomplishment of Monet, to name just one who succeeded.

The crux of the whole problem lies in the fact that we still tend to think of profundity itself in terms of black despair, discomfort — to put it mildly — and a general feeling of impending catastrophe.

Such is our Puritan background.

Monet's profundity lay in the fact that his sheer joy of seeing, and love of what he saw, transcended any trite and automatic associations we might ordinarily make with baby blue and pink.

Too often the palette which relies on bright colors is chalked up as merely "decorative" — meaning superficial and frothy.

I mean to argue here that sombre colors are no more a guarantee of seriousness of purpose than the unsmiling attitude assumed by the politician when uttering phrases of "Mother, God, The Flag and Higher Taxes".

Trite and superficial painting is so for a variety of reasons, and may be blamed more on how the colors are used, than which ones. Franz Kline has used tension and contrast — not simply "black and white" — to achieve his strength. Similarly, Julius Wasserstein never confuses his well known use of blacks, with any attempt to be heavy with meaning, per se. Its probable that "profundity" concerns him not at all, and his blacks are alive and dancing — not dragging along to the tune of a dirge.

It may also be seen I hope, that the light pinks, reds and buff of a Guston canvas of two years ago, or the sometimes blushing hues favored by Helen Frankenthaler, may hardly be said to weaken their respective works.

"FESTIVAL OF DRAWINGS"

by Carl Hertel

Pomona College is currently holding an exhibition of drawings from some of the nation's leading museums and private collections. It includes an impressive array of work by artists from ancient Egypt to the present.

The Egyptian example is a fragment from a Late Period mummy wrapping loaned by Vincent Price. Aside from illustrating the Egyptian figural conventions it possesses an aura of the very very old and yet a great deal of humanity as the ink-lined gods represented go about various tasks. A Greek vase from the L.A. County Museum represents the Classical period nicely with figures executed in graceful and sophisticated line. A comparison of these two works affords an excellent view of the humanism of the Greeks and the anthropomorphism of the Egyptians: there is a strange sense of reality in both. Renderings by Tintoretto and later Tiepolo illustrate the revival of the classical mode with increased anatomical interest and are an impressive reminder to the student of today who is quite often alienated from imagery of this sort.

The modern French and German items are an excellent example of the various revolutions in art and the world during the 19th century. They include everything from the delicious and exotic romanticism of Delacroix and the fantasy of Klee to the explosive expressionism of Kollwitz and sometimes chaotic and always various views of the world by Picasso. Vuillard's portrait of his mother is a particularly striking example of this artist's ability to capture both the impression and appearance of his subject with deceptively great economy of means. Figure drawings by Matisse and Pascin likewise prove very moving in their ability to connote both structural and sensuous reality with but a few lines.

The work of contemporary Americans, notably Motherwell, etc., does not seem to measure up to the rest of the array either in expressiveness or form and one comes away from them with a feeling of vacuousness and futility not unlike that described by John Canaday in his recent reviews in the New York Times on Abstract Expressionist exhibitions.

Many of the others seem to have been seeing and then saying so much, while Motherwell as represented here sees so little and seemingly says nothing.

With regard to the installation of this show it is difficult to concur with reviews in the L.A. papers which describe it as being a "dynamic revelation of the whys and wherefores of drawing"; "a brilliantly conceived and executed analysis of elements and relationships basic to this ancient and all-encompassing art form" and "an intelligent educational art display". Drawings are rather obviously not an all-encompassing art form, at least not until very recently when some have come to regard ink blots on tiny pieces of expensive paper as art. Rather, most of these works are conceived as personal notes or intimate investigations of the various aspects of the subjects concerned. As intimate things, drawings must be viewed closely and with as little distraction as possible. The Pomona show attempts to place these drawings in the context of a "drawing cabinet" lining the walls (sometimes) from floor to ceiling with little conscious criteria for doing so outside of making an interesting and at times exciting wall design. There are also drawings in drawers, sketch books on tables and handy reference books. The idea is marvelous, the execution is awful. Standing on one's head to see a 17th century Madonna 22 inches from the floor or ascending a ladder to look at a Paul Klee is inconvenient; even if it be for the agile, "fun" or "exciting" or worst of all "entertaining". And to attempt to look at a German Expressionist drawing butted up against a Tiepolo is confusing to say the least. Looking at drawings is akin to a conversation with the artist and as close to him as you will ever get. Such conversations are necessarily private affairs if one is to get the full import. What some have referred to as "dull pedantic displays", presumably orderly sparse hangings of drawings in historical or categorical sequences (for example the French Masterpieces Exhibition in this country a few years back) seems to be immensely more intelligent (albeit less entertaining) than the installation at Pomona. What one first needs to do with drawings at an exhibition is to see them.

The first part of the show at Pomona is a room full of electrical gadgets described as "fascinating and revealing" which seem to be aimed at emulating a Junior Museum Science display although not so neatly executed. A great faceted artist's eye revolves ogling "experience" in the form of corny still life setups and a dismembered dime store dummy while yarn arms point out that artists see these things in various ways exemplified by children's drawings and superficial sketches. Other revolving mechanism "reveal" a number of optical truisms well below (I hope) the level of the college student. This part of the exhibition seems to attempt to recreate the mood of one of the Dada demonstrations of the twenties and although quaint, not half so shocking and hence not half so revealing as the prototypes of forty years ago.

All this being what it may, there are drawings there worth many miles, the time and the struggle to see. When one once overcomes the effects of the Disneyland of Drawing type installation by realizing that it has as little to do with drawings as Disneyland does with the imagination you cannot help but be moved by the fact that with certain exceptions this art is necessary.

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SAN FRANCISCO ART ASSOCIATION

BALLOT

*(Please mark and return to arrive on or before
January 30, 1961)*

ARTICLE I of the Association's Constitution now reads: "This organization, located in the City of San Francisco, State of California, shall be known as "The San Francisco Art Association."

It is proposed to amend this article to read: "This organization, located in the City of San Francisco, State of California, shall be known as **The San Francisco Art Institute.**"

☐ I approve the proposed amendment

☐ I do not approve the proposed amendment

Although a constitutional amendment is not necessary in order to adopt the name **San Francisco Art Institute** for the School alone, the Board of Directors would like your recommendation for such an action. Please indicate your recommendation below:

☐ I recommend renaming the school to the
San Francisco Art Institute

☐ I do not recommend renaming the School

Signature

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